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AMERICAN *Squares*

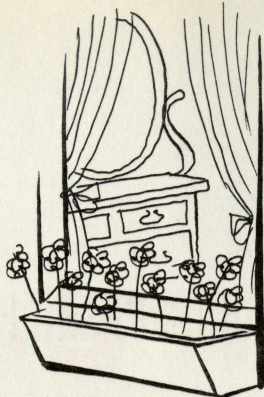
THE MAGAZINE OF AMERICAN FOLK DANCING



VOLUME 10

MAY 1955

NUMBER 9



"Ah, those are the new FOLKRAFT RECORDS, and they must have gotten a JENSEN NEEDLE."

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Davy, Davy, Nick Nock

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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

VOLUME 10

MAY 1955

NUMBER 9

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VACATION'S COMING!

"Fifty—count 'em—fifty beautiful." no, not girls! But a list of fifty summer schools and camps featuring square and round dancing as a large portion of vacation fun appears on page 11. We think this is the most complete list available. We have done our best to make it so. If there are any we've missed, a supplement will appear next month.

This is the time, too, for planning your summer vacation. With a list like this to guide you, there is no reason why the ideal combination of time, place and people cannot be found to suit your own preferences. The variety of possibilities is tremendous: go to Europe with Dvora Lapson; go on a cruise up the Pacific coast with Pat Norris; just come dancin' and funnin' with AMERICAN SQUARES in Hazel Green, Kentucky—but do make definite arrangements to include a square dance trip as part of your summer relaxation.

Whether you are a caller, recreation leader, teacher, or dancer looking for fun, there is a tremendous gain waiting for you at any one of the fifty vacations we've listed. And far more important than the new dances or new calls you may find are the new people you'll meet. If you go with an open mind and an open heart you'll come home richer

—even after all the bills are paid. Happy vacationing. Hope I'll meet you somewhere along the way!

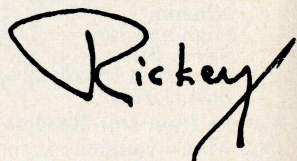
Dance Directory

For this month only, the Dance Directory of the Eastern metropolitan area will not appear. May is the big changeover month for dances which in many areas do not operate all year round; I well realize that many corrections must be made in our Directory as it now stands to be of value during the summer months.

Therefore, if you are looking for a place to dance during May, consult the April Directory, *but be sure to phone before you go!* Otherwise you may be greeted by an empty hall when you get there.

If your club or open dance group is one of the many making schedule changes for the summer, and your dance has been listed in our Directory, *please let us know!*

Look for the revised summer Directory in our June issue.



OUR COVER: Symbolic of the summer square dance schools and camps is this photograph taken of happy campers in an earlier season at the Oglebay Folk Dance Institute in Wheeling, W. Va. Oglebay is one of the oldest such summer sessions still going on, and one of the earliest offered in the season (see our Directory of Summer Schools and Camps on page 11). The group seen on our cover is dancing "The Big Old House in New Orleans." Photo by Earl Brooks of Arden, Delaware.

SOMEBODY GOOFED! Our sleepy proof-reader is doing penance for one omission and one error in the ad for Teela-Wooket Dance Camp, page 15, April issue. Omitted was the place—Roxbury, Vermont. And Don described his staff as "guest instructors"—we inadvertently made them "great." However, in defence, let us add that we feel both words are applicable!

Party Planning

Reprinted from *Northern Junket* vol. 4 no. 12

By **Ralph Page**

Based on a little experience but principally on a talk given by Jane Farwell at N. H. Folk Dance Camp, 1955.

Let's say that you belong to a square dance club and have been appointed to take charge of a party for the club on some given night. You have never done such a thing in your life before and the first thing you think of doing is to run away and hide. Here are some thoughts to take with you to read while you are running, and maybe you will run back and try to run a party that will be talked about for months to come.

How to Start

The first thing to do is to select a theme for the party and right now is the time for you to get on the phone and invite some of your friends to be on the committee with you—the more the merrier. Get them to meet with you and start talking about party themes. I hope you will decide not to have one of those trite parties such as Valentine, Easter, St. Patrick's, etc. Ask each person to suggest the first party theme that pops into their mind. The chairman writes every one of these suggestions down as he hears them, and I mean to write down *every one*, whether you personally like them or not. At the end you will have a list of names such as "The Draft," "Hearts and Flowers," "April Showers," "McCarthy Investigations," "Pandora's Box," "Lord of Misrule," "When You Wore a Tulip," "Town Meeting," "A Roman Track Meet," "Down By the Old Mill Stream," "Paws 'n' Taws" and a lot more. Then all vote on the one theme that seems to have the most possibilities, bearing in mind the age limit and experience of the group the party is being planned for, as well as the refreshment and decoration angles.

Build-up

The parties that are remembered the longest are parties where you did something else beside dance all evening long without a let-up. Keep that in mind while we talk a little bit about build-up.

Remember that people will always come to something if their curiosity

has been sharpened up well ahead of time. Try to avoid a stereotyped circular letter or postcard. If you *must* send out such an invitation spice it up with a colored crayon, cartoon, cut-out or some other eye-catching gadget. Emphasize fun, adventure, suspense, make believe. Little stunts and short skits could be presented at regular club meetings in advance to spike interest in the event. The most important thing to remember is to make folks *want* to come.

Atmosphere

It is one thing to build up curiosity and another to live up to it, which is just what your sub-committee does. This comes under the heading of "atmosphere" or "setting the stage," and you will sense the party atmosphere the minute you step into the hall. Costumes and decorations are a big help toward creating a favorable atmosphere. Better yet is to bring along material to make your own atmosphere. More fun than preparing decorations in advance is getting those coming into the hall to make them as they arrive at the door. A table lined up near the entrance loaded with proper materials such as scotch tape, pins, needles, scissors, stapling machines, crepe paper, construction paper and colored crayons. For example, if you were having an "Under the Sea" party, those coming could make fishnets from crepe paper, tear or cut out all kinds of marine life—fish, lobsters, squids, seahorses, mermaids, etc. and put them in the nets.

A good trick is to have rope strung across the hall, and from these all kinds of things could be hung. A roll of butcher's paper can also be scotch taped to the walls with those coming to the party either drawing with crayons or pasting on cut-outs—an easy way to get some quick decorations. Blank picture frames, with a line of poetry connected with the party theme beneath each one and illustrated with drawings done by your club members is another quick and inexpensive way to provide decorations.

Even costumes can be made with paper plates turned into bonnets, wreaths, crepe paper into stocking caps, vests or sashes, black construction paper into mustaches, and short

cardboards into stiff vests that the men will just love to decorate.

Once you've gotten your decorations up on the walls don't forget that everything that goes up must also come down. It is better if each committee takes care of its own cleaning problems.

Most parties start with people coming in and sitting around waiting for the program to start. You better hide all the chairs for the early part of the evening, for a fatal mistake commonly made is to let folks sit around the side of the hall immediately after entering the room. Give them something to do and thus get them to feel that they are an important part to the success of the whole evening.

Program

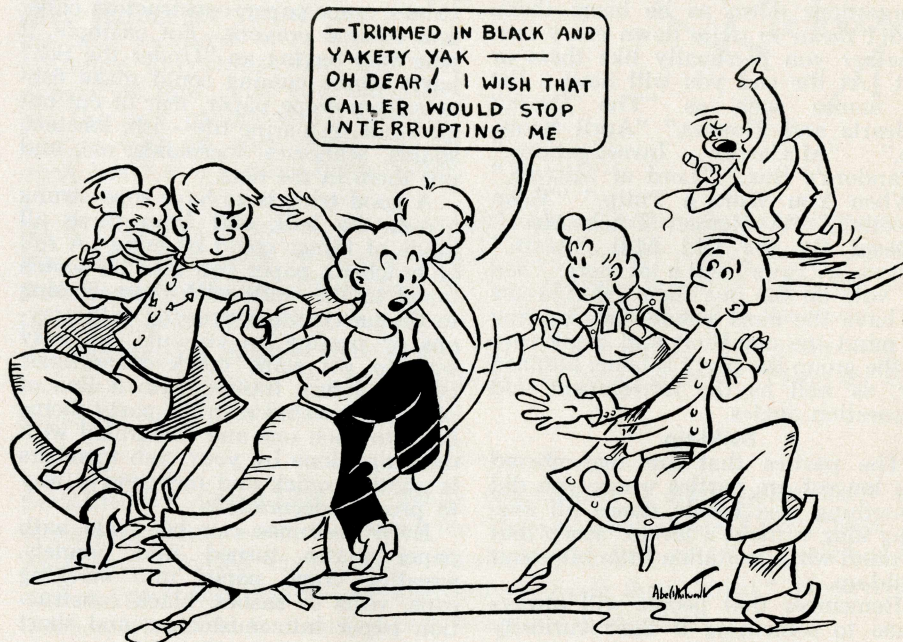
And now we come to the program. Plan it out ahead of time so that you know exactly what you are going to do next and who is going to lead it. It is better to begin with an "ice-breaker" or a "defroster" with the general idea being to create laughter and happiness early in the evening. You will find them both to have wonderful "carry-over" value. The program should move smoothly from one event to the next with no embarrassing intervals between each one. You might like to have a program prepared in advance on a roll of paper and stuck up


on the wall where all who have some part in it will know where to look in case they forget when their turn comes up—and some of them will, never fear. Plan your program to include dances, games, mixers, stunts and games, and be ready to adapt them to fit some unforeseen situation. It usually helps to have alternating quiet and active periods in the program. Try to have the last activity one that will unify the group and send them home with a "good taste" in their mouths. Remember the old adage of the stage: leave 'em laughing or leave 'em crying, but leave 'em wanting more. In other words build your program up to a high point and then—STOP.

Refreshments

If you have refreshments, try to have them a pleasant surprise that dovetails into the party smoothly. Avoid the trite: "Let's line up for refreshments!" The most economical of refreshments can be enjoyed more than fancy eating stuff if it is cleverly presented. You may be as corny as you like about serving it. We once had a delicious snack of apples, cookies and doughnuts, served in a paper sack to each four people who were given a gunny sack to sit on. Coffee was poured from a pitcher stained to

Continued on Page 22





AMERICAN *Squares* magazine

» SUMMER DANCE INSTITUTE «

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While these courses are aimed primarily at preparing professional leadership, they are great fun for the average square dance enthusiast and the grade school teacher who is looking for recreational material. The Faculty is admittedly the most accomplished group ever assembled.

For further information, write the Registrar:

Shirley Durham, 523 West Hill Street, Louisville 8, Kentucky

or

American Squares Book & Record Shop, 1159 Broad Street, Newark 5, New Jersey

George Washington and

By Dr. Joseph E. Baker
*Fulbright Lecturer in American
Civilization, France*

Mountain regions tend to preserve older forms of speech and of dance. Perhaps that explains certain striking similarities between the old American dances as one sees them danced in the Southern Appalachians and certain aspects of the bourree, the traditional dance of the Massif Central of France. I can illustrate the similarity by citing some books that describe this very ancient French dance, still very much alive—*Danses des Provinces de France* (Tome II, Paris, 1946, page 71) says:

"Note that the dancer does not oscillate upon his legs; on the contrary, he stays always straight, without stiffness, the line of his shoulders moving on a horizontal plane. Let us reflect that in their balls, certain fine dancers executed the *tour de force* of dancing the bourree with a bottle balanced on the head."

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- 8112—RAGGIN' THE CALL

- Johnny Schultz Calls —
The Jerry Jacka Trio Plays*
- 8113—SILVER BELLS—*With Calls*
TRUCK STOP GRILL—
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 - 8114—SILVER BELLS *Without Calls*
TRUCK STOP GRILL—
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One of the dances then described is called the "Montagnarde." *Recueil de Bourree—Chants et Danses Populaire du Massif Central*—edited by a society called "La Bourree" with music arranged by Canteloube (Paris, n.d.) gives quite a different dance under the name "Montagnarde"; yet another is given in *Danses et Chansons de Danses d'Auvergne* by Mme Fernand Delzangles (Aurillac, 1930). As a matter of fact an individual village or town will have its own dance. I have transcribed the Bourree of St.-Flour in square dance terminology. There is a "quadrette" of Ambert, "the bourree of Avrillac," a bourree of Mont-Dore, a Ladies Chain or Orcines, a four-man bourree of Lozere etc. (to mention only some of those that I have witnessed).

This localism has its parallel in our Southern mountains. So too the fact that the square formation does not dominate. In spite of this, some North Carolinians at a dance in Asheville told me, "Ours is the only *real* square dance; not what you dance out west." Auvergnats will tell you also that their three-step dance is the only *real* bourree, not the two step used a few miles north.

Remarkable also is the extreme speed and energy of both American and Auvergne mountain dancing. The bourree is one of the most vigorous of European folk dances, while in the November 1954 issue of *AMERICAN SQUARES* Gene Gowing of the Folkways Foundation says of the Kentucky Running Set, (p.55) "I advise only the very young and virile dancers to attempt this experience. I danced it first when I was twenty, and I needed a week's rest after that performance." When the Grand Ball of Auvergnats of Paris was held this winter (Dec. 4) just outside Paris, the newspapers remarked that their dancing caused all Paris to shake. We may add the following from the last book I mentioned above, by Delzangles (p. 137).

Second Annual FLORIDA DANCE FELLOWSHIP

Labor Day Weekend — 1955
DON ARMSTRONG — RALPH PAGE
THE HERMANS — AL MACLEOD

Write Don Armstrong, Rt. 1, Box 215
New Port Richey, Florida

the Mountain Style

"The *leader* is the one who imagines, combines and directs the figures, indicating rapidly to the groups what they are to do. He passes from a bourree to a chain, from a chain to a circle, or a wheel, at will. There is no fixed rule. The different figures are executed to the bourree step, to the bourree or mountain tunes, while singing the refrains, repeated once in chorus by the dancers and by the onlookers."

One may compare some of that statement with the following from Margot Mayo, *The American Square Dance*, (N. Y. 1948). "There is no set formula in arranging these figures into a dance, as each caller uses whatever calls come into his head. . . A 'good' caller can call all evening without repeating figures, excepting of course the traditional circles left and balance in, and promenade."

George Washington was himself quite a dancer, but when he saw soldiers from Auvergne dancing the bourree he exclaimed that these were not men but devils. That was during the Siege of Yorktown by French and American troops in 1782. (General Lafayette himself was of an old Auvergnat family.) This is a reminder of the vigor of the French dance. Was the mountain style of dancing brought to American by the compatriots of Lafayette? I do not think we have evidence to justify us in saying that. But do we have enough evidence to rule out the possibility? How much do we know in detail of the development of American folk dancing just before and after 1782? Southern mountain dancing is not impervious to outside influences where actual contact has taken place, and there were certainly in Washington's army mountaineers and men who were soon going to move west into the mountain regions. We know that our dances "of English origin" picked up many elements from

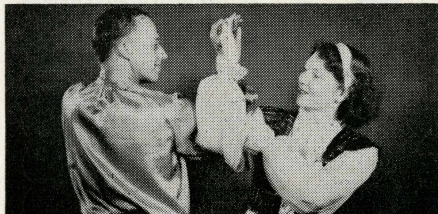
the French, including actual terminology, often from the polite quadrille which must have seemed more remote, in many ways, than the French folk dances.

We have here the kind of problem that divides two schools of anthropology when they find similar cultural elements far apart: those who tend to explain them by diffusion from a common center, and those who believe in more independent development in parallel directions. I am not able to resolve this question now; I am content to raise it and to wait for further evidence. Meanwhile, teaching Auvergnats to dance some American square dances "like devils," I have not been able to resist the temptation to say, "Lafayette, we are here."

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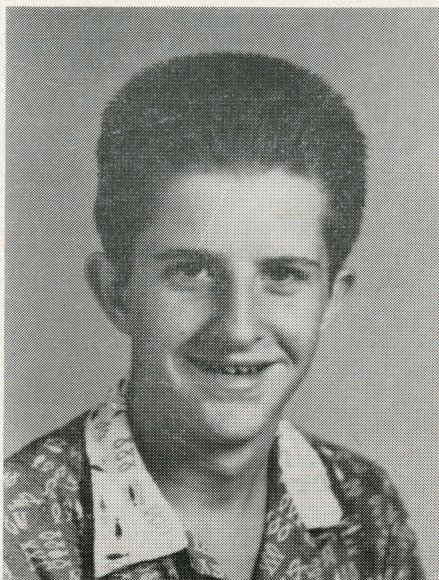
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PEOPLE WORTH KNOWING



Donald "Shorty" Armstrong of New Port Richey, Florida, has probably become better known among square dancers than any other teen-ager calling today. Many dancers first recognized something different about his calling back as far as 1952, when his style was even then his own and not an imitation of his father. Each year his own personality and thoughts have made his mike-work more appealing, and he truly stands on his own two feet. How did all this come about, and what sort of a guy is he? Let's go back a few years and see.

Shorty started dancing in the winter season of 1950-51 in regular park-recreation dances, and by fall of 1951

was starting to call. He accompanied Don on the St. Petersburg Square Dance Good Will Tour of 1952, and shared many calling spots from coast to coast. He also attended many well-known square dance institutes.

To this background he added his musical training on the accordion, which he plays for his own pleasure; the sax, which he plays in the high school band, and the drums, which he plays in the Quadrilles recording orchestra. He plays regularly with the Quadrilles, since the authorities of the Musicians Union gave him special permission even though he was under their minimum age of 16.

His calling and teaching are done with a broad scope of thinking and evidences his own dancing versatility. He dances and leads many other types of dancing in addition to squares, and enjoys folk, round and contras equally well.

Shorty calls regularly in Florida, handling many of the difficult one night stands such as street dances in St. Petersburg. He has appeared at the Chicago International Festival twice, the National Festival in Dallas in 1954, Florida's three annual State Festivals, and this year was the emcee for the Teen Age Festival at the State Convention in Miami last month.

One surprising feature of this father-son combination is that Shorty can, and does, fill in for Don on any of Don's programs, including many of the big Saturday night feature dances at Danceland in Largo. His own regular work includes dances for the 4-H, FFA, teen centers and the regular annual dance for the country school teachers picnic with many State Education officials present.

Shorty plans to attend Florida State University, where he will major in recreation, and it is a sure thing that folk and square dancing will be a big part of his recreational career. He assists Don each year at the Florida Dance Fellowship, and the Dixie Institute, and folks enjoy his fun and fine calling when he takes over the mike.

It's an impressive record for a youngster who will not be sixteen until September 6th. Definitely, this Florida lad belongs among our people worth knowing.



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Summer Schools and Camps

1. May 27-June 5. WHEELING, W. VA. Folk Dance Camp. Write Mrs. Elizabeth S. Faris, Oglebay Institute, Wheeling, W. Va.
2. June 6-11. BRAINERD, MINN. Country Dance Vacation. Write Lynn Woodward, 8921 W. 78th St., Minneapolis 20, Minn.
3. June 6-18. LOWMAN, IDAHO. Ballroom Dance Institute. Write Mel Day, 1120 Longmont, Boise, Idaho.
4. June 7-18. BRASSTOWN, N. CAR. Traditional Folk Arts Recreation Course. Write Georg Bidstrup, John C. Campbell Folk School, Brasstown, N. Car.
5. June 11-17. BRIDGTON, ME. Maine Folk Dance Camp. Write Alice Dudley, Bryant Pond, Maine.
6. June 11-17. GAYLORD, MICH. Gay El Rancho Dance Week. Write Steve Stevens, Gay El Rancho, Gaylord, Mich.
7. June 13-18. COLORADO SPRINGS, COLO. Western Dance Class. Write Lloyd Shaw, Box 203, Colorado Springs, Colorado.
8. June 18-25. BRIDGTON, ME. Maine Folk Dance Camp. Write No. 5.
9. June 19-24. ELKHART LAKE, WISC. United Squares Vacation Institute. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
10. June 19-25. JACKSON, MONT. Northwest Square Dance Camp. Write J. T. McGinty, 235-19th Ave., Kirkland, Wash.
11. June 26-July 1. ELKHART LAKE, WISC. United Squares Vacation Institute. Write No. 9.
12. June 26-July 3. ESTES PARK, COLO. Folk and Square Dance Festival. Write Walter Ruesch, YMCA, 25 E. 16th Ave., Denver, Colorado.
13. June 27-July 3. ASILOMAR, CALIF. Summer Camp. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.
14. June 27-July 3. ROXBURY, VT. Teela-Wooket Dance Camp. Write Don Bégenau, Queens College, Flushing 67, N. Y.
15. June 30-July 9. GENEVA PARK, ONTARIO. Pairs 'n Squares Summer School. Write Harold Harton, 224 Poyntz Ave., Willowdale, Ontario, Canada.

JULY

16. July 2-10. WILLIAMS BAY, WISC. Geneva Folk and Country Dance School. Write Mrs. Gretel Dunsing, George Williams College, 5315 Drexel, Chicago 15, Ill.
17. July 2-Sept. 7. EUROPE! Dance Seminar Tour. Write Debra Lapson, c/o General Tours, 595 Madison Ave., New York, N. Y.
18. July 3-11. HARROGATE, TENN. *American Squares School. Write Charley Thomas, 500 E. Red Bank Ave., Woodbury, New Jersey.
19. July 3-17. GOLDEN, COLORADO. Rocky Mountain Folk and Square Dance Camp. Write Paul J. Kermiet, Route 3, Golden, Colorado.
20. July 9-16. SEATTLE, WASH. Square Dance Show Boat. Write Pat Norris, 61 "D" Street, S.E., Ephrata, Washington.
21. July 11-15. IDYLLWILD, CALIF. Folk Dance Workshop and Weekend Conference. Write Idyllwild Arts Foundation, Idyllwild, Calif.
22. July 18-22. IDYLLWILD, CALIF. Folk Dance Workshop and Weekend Conference. Write No. 21.
23. July 18-23. ATLANTA, GEORGIA. Dixie Folkland Square Dance Institute. Write the Collettes, 1268 University Dr., N.E., Atlanta 6, Ga.
24. July 18-23. LAKE FOREST, ILL. Holiday Squares, Lake Forest Academy. Write DeLuxe Music SD Shop, 3965 Milwaukee Ave., Chicago 41, Ill.
25. July 21-Aug. 5. ASILOMAR, CALIF. Summer Camp. Write No. 13.
26. July 24-Aug. 6. ESTES PARK, COLO. Folk & Square Dance Festival. Write No. 12.
27. July 24-29. WEST POINT, N. Y. Funstitute. Write No. 9.
28. July 24-Aug. 14. GOLDEN, COLO. Rocky Mountain Folk and Square Dance Camp. Write No. 19.
29. July 25-30. STOCKTON, CALIF. Folk Dance Camp. Write Lawton Harris, College of the Pacific, Stockton 4, Calif.

30. July 25-Aug. 20. LEMARS, IOWA. Ballroom Dance Institute. Write Dick Eyres, Route 1, LeMars, Iowa.

AUGUST

31. Aug. 1-6. STOCKTON, CALIF. Folk Dance Camp. Write No. 29.
32. Aug. 7-28. PLYMOUTH, MASS. Pinewoods Camp of the C.D.S. Write May Gadd, 31 Union Square West, New York 3, N. Y.
33. Aug. 8-13. COLORADO SPRINGS, COLO. Western Dance Class. Write No. 7.
34. Aug. 8-13. COLLEGE STATION, TEXAS. Square & Round Dance Institute. Write Manning Smith, 115 Walton, College Station, Texas.
35. Aug. 8-14. EAST BRIDGEWATER, MASS. Dance 'n Camp. Write Square Acres, Bridgewater, Mass.
36. Aug. 14-20. COEUR D'ALENE, IDAHO. Northwest Square Dance Camp. Write No. 10.
37. Aug. 14-21. GOLDEN, COLO. Rocky Mountain Folk and Square Dance Camp. Write No. 19.
38. Aug. 15-22. WHEELING, W. VA. Folk Dance Camp. Write No. 1.
39. Aug. 15-20. BOTTINEAU, N. DAK. Country Dance Camp. Write No. 2.
40. Aug. 20-Sept. 4. LORETO, MINN. Camp Ihduhapi. Write Dr. Ralph A. Piper, U. of Minnesota, Minneapolis 14, Minn.
41. Aug. 20-26. HAZEL GREEN, KENTUCKY. American Squares Magazine Summer Institute. Write AMERICAN SQUARES, 1159 Broad Street, Newark 5, New Jersey.
42. Aug. 22-26. RUIDOSO, N. MEX. Summer Vacation School. Write Foot 'n Fiddle, 1501 Travis Hts. Blvd., Austin, Texas.
43. Aug. 28-Oct. 16. OSAGE BEACH, MO. Square Dance Institute. Write Square Dance Institute, Kirkwood Lodge, Inc., Osage Beach, Mo.
44. Aug. 29-Sept. 2. HAZEL GREEN, KENTUCKY. American Squares Magazine Summer Institute. Write AMERICAN SQUARES, 1159 Broad Street, Newark 5, New Jersey.
45. Aug. 29-Sept. 5. BECKETT, MASS. New England S&FD Camp. Write Charlie Baldwin, Boston YMCA, 316 Huntington Ave., Boston 15, Mass.

SEPTEMBER

46. Sept. 1-12. ROXBURY, VT. Teela-Wooket Dance Camp. Write No. 14.
47. Sept. 2-5. LAKE WALES, FLA. Fla. Dance Fellowship. Write Don Armstrong, Route 1, Box 215, New York Richey, Fla.
48. Sept. 2-5. BUFFALO, N. Y. Buffalo FDeers Fall Camp. Write Charles Francisco, 17 Manhattan Ave., Buffalo 15, N. Y.
49. Sept. 2-5. LYME, N. H. New England Rec. Leaders' Lab. Write Mrs. Ardis Stevens, River St., Chester, Vt.
50. Sept. 2-6. BROKEN BOW, OKLA. Family SD Campers Ass'n. Write Odis Huggins, 16-8 S. Knoxville, Tulsa 12, Okla.
51. Sept. 10-16. GAYLORD, MICH. Gay El Rancho Dance Week. Write No. 6.

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*Please note: there is no connection between the school listed as no. 18 above, and AMERICAN SQUARES Magazine. This year's AMERICAN SQUARES Magazine Summer Institutes are being held in Hazel Green, Ky. See numbers 41 and 44 above.

ROVING EDITOR IN MICHIGAN — TEXAS

By H. H. "De" Harris

You would have to look hard on your map to find Palmyra, Michigan, but if you happen to be near there and are looking for a good square dance I recommend that you drop in. Palmyra is on Route 223 between Toledo, Ohio, and Adrian, Michigan. Every other Saturday night from October to June they dance at the Fire House to the calling of big, genial Kenny Ehrsam, the friendly cop from Sylvania, Ohio.

The dancing is typical of the area—mostly singing calls with plenty of lively swinging. You do not need a Master's degree in dancing; just come for fun and Kenny will take care of the rest.

The music is live. Between squares there is ballroom dancing, schottisches and polkas. One of the mixers I en-

joyed was a spoon dance. If you were caught with a tablespoon in your hand when the music stopped you had to put a nickel in the pot. A teaspoon cost you a penny. Both gents and ladies were circulating spoons—the net result was that you did very little dancing with any one partner but you sure met with a lot of partners. This dance is Kenny's idea.

Because I was there during the Lenten season, attendance was down somewhat, but there was a paid attendance of 175 enthusiastic dancers on the evening I spent with them and we had fun together during the whole dance.

The dance is sponsored by the Palmyra Fire Department, and the proceeds go to pay for the commodious Fire House, the adjoining Hall and the excellent equipment housed therein. The hall will accommodate about 20 squares. When there is an overflow crowd—which frequently happens—the fire-fighting equipment is moved out and then they can dance another 20 squares.

Most interesting was the number of young people there. At least half were under 25 years of age, and a good percentage of these were single boys and girls.

The dance has been running for several years and the crowd keeps growing larger all the time. Kenny is booked to call there through 1956.

Kenny Ehrsam is a modern police officer and one of his concerns is how to curb juvenile delinquency. He is doing something constructive about it by encouraging young people and catering to them at these Saturday night dances; also by donating his time one or two nights a week to calling and teaching square dancing in the public schools.

AMERICAN SQUARES salutes you, Kenny Ehrsam!

HOUSTON, TEXAS. As luck would have it I was in one of my favorite ports of call on the right weekend and was able to make one more Houston Festival.

For sincere pleasure and good fellowship it would be hard to beat these Houston folks when it comes to putting on a Festival. They have the ex-

FIESTA JAMBOREE IN PENSACOLA

A grand Fiesta Jamboree is on tap during the annual Fiesta of the Five Flags to be celebrated at Pensacola, Florida, June 9, 10, 11.

The Fiesta Jamboree will feature exhibition square dancing with some of the nation's top callers and bands. On Friday evening, June 10, the squares will form in an arena marked off on one of the streets of the historic city. An airconditioned ballroom on beautiful Pensacola Bay is the setting for Saturday night, June 11.

The Fiesta celebrates the history of Pensacola since 1559, when a colony of Spaniards commanded by Don Tristan de Luna came up from Vera Cruz and attempted to establish a city on the bay. This colony continued for two years and some historians believe it to have been the first, aside from military and exploratory expeditions, habitation by Europeans in what is now the United States.

In the Fiesta, the modern counterpart of De Luna reigns as king during the celebration, which this year will include a Pan-American exposition and one of the nation's top speedboat regattas as some of its many entertainment features.

ONE MAN'S OPINION

DON ARMSTRONG

This column has long advocated the use of all types of dances in program planning. Frequent mention has been made of the use of contra, folk, circle, couple and quadrille dances along with square dance programming, but another important form of group activity is very often overlooked.

The field of social recreation with its associated play party games, participating songs and other low-organizational gimmicks provides any leader with an almost inexhaustible supply of ready ideas for him to pull out of the proverbial hat. This type of material is valuable in one-night stand type of dances, impromptu programs, after-dance parties and occasional adaptation to regular square or folk dance programs.

A short while ago at a regular Saturday night dance at Danceland one of the high spots of the evening was created by the surprise presentation of "Seven Jumps" (RCA Victor 45-6172). A few nights later "Bow, Bow Belinda" (FD 1109) added a great deal to the evening's fun at an El Rancho party at an exclusive resort hotel.

All leaders recognize the value of

group singing, whether it be in the chorus of "Dixie" or "Down South" while the dancers are promenading, or after the dance, mellowing the fellowship of all. However, occasionally a program can get that certain lift from one of those wonderful little songs with gestures. This was very aptly demonstrated locally during a callers meeting swap shop when one leader's contribution to the program was the action song "Six Little Ducks." This was done while the dancers were in squares, anticipating another call, and at this moment it was especially refreshing to all.

The three instances above are merely examples of the innumerable times similar material has been used effectively. Most of us have through the years established a fairly comprehensive library on our various actual dance types but very few spend any seeking material such as this. Time so spent will prove to be a good investment in leadership versatility. Fellowship, friendliness and neighborliness are all enhanced by programs which are well planned and the planning can be far more comprehensive when these ideas are at your fingertips.

ROVING EDITOR from 13

perience and the know-how, and are untiring in their efforts to see that everyone has a good time.

Interesting to me was the diplomatic firmness with which the level of dancing was controlled at the Festival. Only certain dances and breaks are cleared for use. There are no walk-thrus or talk-thrus, and the calling must be clear and directional. Needless to say, a caller who stops a large percentage of the floor will never win a popularity contest there or anywhere else, for that matter.

Do not get the impression there is anything dull or stilted about the program. The callers get up and give it everything they've got, and the dancers respond with smooth, rhythmic confidence. I feel certain that most of the dancers are unaware of the behind-the-scenes activities, but they do know a good dance is coming up and there is no hesitation about getting out on the floor.

Houston leaders have learned from a bitter experience a few years ago

that it is only by intelligent direction that square dancing can be kept at a level where it is an activity of the many and not of the few. And for the way they now handle it I say, "Well done—keep up the good work."

A number of the out-of-towners usually associated with the Festival were not there this time—understandably so since the Convention in Oklahoma City is only a few weeks away and it is not always possible to make them all.

Thank you, my Houston friends, for a very pleasant weekend. Far too many of you for the limits of this brief column but you know I mean you and you and you.

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RECORD REVIEWS

Folkraft records. 10-inch, vinylite, 78 rpm.

Price \$1.05

#1139. Petronella (4:15) 126/Lady in the Boat (5) 126

This is the best Petronella ever recorded. For those of you who do Petronella, this recording is indispensable. Lady in the Boat is a rollicking 6/8 tune, equally good for square or contra.

#1140. Glise A Sherbrooke (5) 126/Cock O' the North (5) 124

Glise A Sherbrooke has become one of the most popular square dance tunes in the country for better callers. This recording of it gives the tune a lift. It can be safely said that this recording will improve your patter calling materially. Cock O' the North—another 6/8 tune—is very easy to call to because of its marked phrasing.

#1141. Winster Galop (5) 128/Arkansas Traveler (5) 126

Winster Galop has never been recorded before and should come as a most welcome tune. This is a great recording. Arkansas Traveler is a new treatment of an old standard.

#1142. Lamplighter's Hornpipe (5) 128/With a Hundred Pipers (5) 128

This Lamplighter's Hornpipe is the first in our American square dance field played by fiddlers who can play the tune without straining. This is a rousing recording which will stimulate every square dance caller. "With a Hundred Pipers" is another tune new to square dancers. It is great stuff. These last records by Folkraft mark another milestone in American square dance recording. They are beautifully recorded on Hi-Fi equipment, utilizing the latest recording techniques. Recording engineers have listened to them and judged them among the best square dance recordings ever made. They are pressed on unbreakable Vinylite, and are really unbreakable.

Longhorn records. 10-inch, plastic, 78 rpm.

Price \$1.05

#110-A. Down by the River Side (4:05) 130. Square dance record with Calls by Red Warrick

#110-B. Same Instrumental

This is an original call by Red Warrick. Red is unquestionably the master of the syncopated singing call. The background music is good. The dance however, is a little on the complex side, definitely not a beginner's fare. Advance square dance groups would like it.

#300-A. Open Up Your Heart (4:20) 128/Down by the River Side (4:20) 128

A new coupling of two popular Longhorn instrumentals. This is the same Open Up Your Heart which was previously paired on Longhorn #104, coupled with the new recording Down by the River Side.

MacGregor records. 10-inch, plastic, 78 rpm.

Price \$1.05

#724-A. Saturday Night Special (4:15) 128/Back Home in Indiana. (4:20) 128. With calls by Fenton Jones.

#725. Instrumental recording of #724.

#726-A. Oh Baby Mine (4:20) 128/When You Wore a Tulip. (4:05) 130. With calls by Fenton Jones.

#727-A. Instrumental sides of #726. (same)

Four new recordings by MacGregor which should delight you Jonesy fans. Everything Jonesy does, sells. The instrumental sides are really good, too.

Old Timer records, 10-inch, plastic, 78rpm.

Price \$1.05

#8104-A. Mister Sandman (3:30) 130. B/Instrumental side. With calls by Johnny Schultz. This is the first Mister Sandman to hit the market, and as sure as shootin' will be followed by a flock of more Mister Sandmans. It is a currently popular juke box tune, nicely called. The dance is really active and the call is original by Johnny Schultz.

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(Swanee River)

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HAY-MAKER'S JIG

(Fisher's Hornpipe)

CANADIAN BREAKDOWN

(The Girl I Left Behind Me)

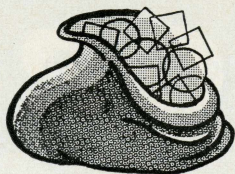
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Ratukas

Baltic - Mixer

This is one of a family of fine dances which appears in the folk culture of every north European country. It is lots of fun.

Frank and Olga

Record: Folkraft #1089

FORMATION: Couples anywhere around the room.

STARTING POSITION: Ballroom dance position, Man's Left and Woman's Right foot free.

FIGURE I

MUSIC A

Measures

- 1-16 POLKA ANYWHERE AROUND THE ROOM finishing in a large double circle, Men on the inside.

FIGURE II

MUSIC B

Couples facing counterclockwise, inside hands joined, outside foot free.

Measures

- 1-4 EIGHT WALKING STEPS FORWARD,
5-8 Partners face, join both hands and dance EIGHT SLIDES TO MAN'S RIGHT, progressing clockwise.
9-12 EIGHT WALKING STEPS FORWARD TO NEW PARTNER. Men advance and complete walking series with new partner, one place ahead.
13-16 Repeat "Sliding" pattern of Measures 5-8 with new partner. Repeat dance with new partner.

MAC GREGOR RECORDS

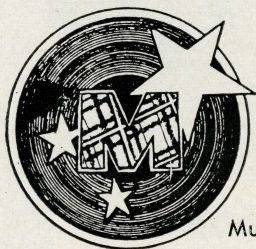
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- #730 "SWING YOUR BLUES AWAY"
"MR. SANDMAN"
With calls by "Jonesy"
#731 Same as #730
(Without Calls)
#732 "ARE YOU FROM DIXIE"
"RICOCHET ROMANCE"
With calls by "Jonesy"
#733 Same as #732
(Without Calls)

Music for Square Dances by Frank Messina and The Mavericks

MacGREGOR RECORDS

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LOS ANGELES 5, CALIF.

★ OFF BALANCE

(Introduced 1955 by Luke Raley, Calif.)

One and three do a half sashay

(Change places with partner.)

Go up to the center and back that way

Forward again and swing your opposite

Put her on your right and face the sides

Circle half and don't you blunder

Inside arch and the outside under

(Each head gent has his opposite on his right and all head people are in the center.)

Circle up four in the middle of the floor

Once around and then no more

Pass right thru and join your hands

Balance four in line

(Center head couples pass thru each other and each join hands four-in-line with a side couple. Heads facing out, sides facing in, balance four-in-line with the girls in the middle.)

*Break in the middle turn halfway round

Balance four-in-line again

(Heads are now facing in, sides facing out for this balance, and men are in the middle.)

Heads pass thru to the other side

Balance four-in-line again

(Center head couples pass thru each other to the other side and each join hands as in the first balance.)

Break in the middle turn halfway round

Balance four-in-line again

Heads pass thru across the land

Corners all with a left allemande. . . etc.

VARIATION from (*) above

*Gents allemande left head gents join hands

Balance four-in-line across

(Gents release the ladies and each pair of gents turn with left hand $1\frac{1}{4}$ so head gents may join right hands in the middle forming a line of four gents across the set. Balance this way four-in-line.)

Break in the middle turn halfway round

Balance four-in-line again

Gents pass thru and around just one.

Into the center with a right hand star

Once around and find your corner

Allemande left. . . etc.

BONNY LASS OF ABERDEEN—contra

1-4-7 etc. active

Down the outside below two

Into the center with a right to your partner

Once and a half to the other side

Cross right over and cast up one

(Each active person move down outside his own line below two people move into center to turn partner with the right hand $1\frac{1}{2}$ around so gent is on ladies' side of set and lady is on gents'. Each active person move outside the set where partner came in, up one person, and step into the line—lady 1 between gents 2 & 3, gent 1 between ladies 2 & 3. This accomplishes the progression; there is no cast off in this dance.)

Forward six and back

(Forward and back this way.)

Right to your partner full around

Three-quarters more stand up and down

(Active couple turn with right hand $1\frac{1}{4}$ around. Gent join hands with couple 2 facing down the set, lady with couple 3 facing up.)

Forward six and back

(Forward and back this way.)

Everybody do si do

(Active couple with partner, gent 2 with 3, lady 2 with 3.)

Allemande left the left hand person

Allemande right your partner

Allemande left with the other corner

Partner right hand back to place

(Active couple sort of turn contra corners in reverse order: start with left hand, gent 1 to lady 2, lady 1 to gent 3; then right hand to partner; then left hand, gent 1 to lady 3, lady 1 to gent 2; then each active person head straight for his own side of the set between couples 2 & 3.)

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#104—Open Up Your Heart, Caller: Red Warrick

#106—Oh Baby Mine, Caller: Red Warrick

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#109—This Ole' House/Inst. Key of D

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NINEPIN

Record: Folkraft # 1213 "Girl I Left Behind Me" INTRODUCTION

All join hands and circle left
Circle left now mind you
Circle all the way around
So we'll know where to find you
All join hands go forward and back
Into the center all four
Forward again with a great big yell
Then stay there on the floor
Head two couples forward and back
Forward again and circle
Circle left around the ninepin
All the way around
Go back home and swing your own

Swing that gal that pretty little gal
The gal you left behind you

First gent lead to the right and swing
Swing the right hand lady
Second gent you elbow swing
With the ninepin in the center
First gent on to the next and swing
Swing the right hand lady
Gent 3 join the other two
And circle in the center
(Gent 3 joins gent 2 and the ninepin; these three circle in the center.)

First gent on to the last and swing
Swing the last old lady
Gent 4 join the other three
And circle in the center
First gent join the center ring
Circle five hands round
Keep on going . . .

(After dragging out the suspense properly, stop the music and the center gents must each find partner and swing, then promenade to a place in the square. Someone is always left out, of course, and he becomes the ninepin for the next change.)
(Repeat figure for sides going forward and back, and gent 2 becomes active, etc.)

NOTE: This is strictly a fun dance with much of the success of the dance depending on the caller's timing as he stops the music. The ninepin may be either male or female; if female then it's lady 1 who swings gent 2 while lady 2 joins the lady ninepin for the elbow swing, etc.—Dick Anderson, Hyannis, Mass.



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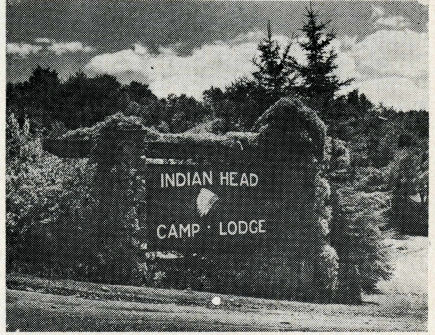
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LOST CORNER

(Introduced 1955 by Floyd Criger, Calif.)

Head two gents and your corner girl

Forward up and back to the world

Forward again and pass right thru

Split the ring come around just one

(The "ring" in this case is slantwise: gent 1 with lady 4 head toward the corner between positions 2&3; gent 3 & lady 2 head toward corner between positions 1&4. Each couple separates, gents go right and ladies left, around just one person.)

Cross trail thru across the floor

Around just one and line up four

(Gent 1 meet lady 2 on the corner between positions 1&2 and they go diagonally across to the corner between positions 3&4 where lady 2 cross in front of gent 1 to move behind lady 3 and stand to her left beside her, while gent 1 crosses behind lady 2 to move behind gent 4 and stand to his right beside him. Gent 3 meet lady 4 similarly and they wind up flanking gent 2 & lady 1.)

Forward eight and back that way

Center four do a half sashay

(Gent 4 & lady 3 change places; so do lady 1 & gent 2.)

Each pair of couples right hand star

Once around the way you are

Gents step out and the four girls star

(Each gent is one position to the left of his original spot. Four girls, left after the men step out, form one right hand star.)

Once around then find your corner

Allemande left. . . etc.

SWEET SUE

(Introduced 1954 by "Doc" Heimbach,
Blue Island, Ill.)

Record: Windsor #7135

CHORUS

It's all around your corner and you do si do
your own

Go back and swing your corner as if she
were your own

Allemande left and allemande thar go right
and left and form a star

Gents back up in a right hand star turn it
boys the way you are

Shoot that star and do si do the next girl that
you meet

Go back and swing your corner that's your
own now ain't she sweet

Promenade you two take her home with you
And swing with your own sweet Sue

FIGURE

One and three go forward and back pass thru
across the track

Separate around just two, line up four as you
always do

(Each head person is now standing beside
his corner in lines-of-four on the sides.)

Forward eight and back you go, middle turn
out and don't be slow

(Side couples release partner; head people
on outside of each line pivot side people
forward to make new lines-of-four, facing
out, at the head positions.)

Turn to the right go single file then make a
wheel and spin it awhile

(Everyone, as they stand in line facing out
at the head, right face and promenade in
single file. It works out that each gent is
now following his original opposite lady.
Everyone make a spinning wheel—an eight-
hand right-hand star.)

Do paso your partner left and your corner
right

Partner left hand round you go

Promenade around the ring when you get her
home you swing

Just you and that sweet Sue

(Sequence: Chorus, Figure twice for heads,
Chorus, Figure twice for sides, Chorus.)

EVERGREEN CROSSTAIL

(Introduced 1954 by Dr. Bill Price, Seattle.)

Head two couples balance and swing

Lead right out to the right of the ring

Circle four you're doing fine

Head gents break and form two lines

Forward eight and back with you

Forward again and cross trail thru

(Each person pass right shoulders with
person opposite line then each lady turn
left and cross in front of her partner to
meet another gent, while each gent turn
right and cross behind his partner to meet
another lady. It turns out you meet your
original corner this way.)

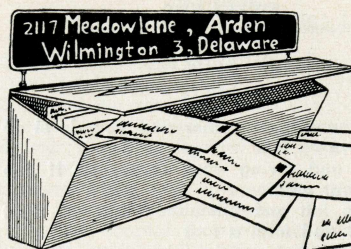
Allemande left with the corner girl

Come back home and swing and whirl

Side two couples right and left thru

Turn 'em around as you always do

Everybody promenade home. . . etc.



LETTERS

FROM
OUR READERS

Re Traveling Callers

Dear Rickey:

This area has had so many big dances and so many out of state callers in the past year that the dancers actually are losing interest and have told us they prefer the steady diet of our own local callers. So rather than add to our program we are taking away and holding to a simpler program. Besides this factor, we are training many new dancers each year, and it takes a good year for these new dancers to try their skills on the simple and easy stuff before even being interested or able to dance at a high level dance. We are learning these facts the hard way, for we were pushing them into higher level dancing sooner than they could enjoy. The trend is back and away from such a heavy whirl of big activities.

This does not mean we are doing away entirely with anything extra. We still have some of the top callers, but just once a year. Our honest opinion is that too many traveling "out of state" callers have helped to bring this situation about.

—John and Frances Schmidt,
Plainfield, Ill.

Dear Rickey:

One thing I am dead set against is the recent crop of callers and so called teachers that ignore the basic fundamentals, put on any record, including

church hymns, take a bottle of aspirin and come up with some of the monstrosities they call originals. I'm not against progress but I am against exploiting square dancing which I think is being done by too many traveling callers.

Of course I grew up square dancing and calling back in the so-called "good old days" before some of our present "experts" were out of diapers. A few of you are down to earth fellows attempting to help square dancers and dancing become better and better, but I still feel we could get along very nicely if 75% of them unpacked their record cases and stayed home.

—Charles Kremenak,
Sioux City, Iowa

The Lincoln Star

Dear Rickey:

In the April issue Grab Bag you give me credit for introducing a square dance entitled "The Lincoln Star." T'ain't quite the way I do it, but it's true, I did "introduce" basically the same dance in several areas where it had not been previously done. Picked up by a few other callers, it is now prompted in scattered areas of the Eastern strip from Florida to New York. However, I cannot take credit for conceiving the pattern. This doubled up version of the older "Two Three Hand Right Hand Stars" was probably first called in Southern California or thereabouts and quite probably you may hear from a claimant or two.

—John Zagoreiko,
Camden, N. J.

Dear Rickey:

I think the "Lincoln Star" (April Grab Bag) is excellent. The wife and I worked it out in the kitchen right after breakfast this morning. Expect to give it to my 6th grade this p.m.

—R. Lynn Carpenter,
West Orange, N. J.

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—Robert C. Wolpert,
Lancaster, Pa.

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—Hillbilly Ruby,
Norfolk, Va.

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—Louie O. Eiland, Jr.,
Pensacola, Fla.

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—Walt Minnick,
Middleboro, Mass.

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RALPH PAGE

182-A Pearl St.

Keene, N. H.

Because of the many changes in time and place for regular groups meeting during the summer, the Dance Directory is being revised and will appear next month with up-to-the-minute summer schedules. If you wish to find a place to dance during May, consult last month's Directory and *be sure to phone before you go!*

If your group has been listed in the Directory and is closing down or making any other changes for the summer, *please let us know.*

PARTY PLANNING from 6

look like old pewter. Another party that we read about had a very elaborate idea of stopping a couple dance in the middle and then rolling in a canoe loaded down with punch and cookies between rows of dancers as they helped themselves. If your party theme seems to warrant it, you might divide the group up into "families" and let each "family" designate the member who is to bring in the refreshments and serve the others who are the "sisters, brothers, father, mother, etc." of that particular "family."

Afterwards

A day or two after the party get your committee together once more if possible, and have an evaluation meeting. Invite discussion about the recent party and here is a list of 21 questions taken from a Workshop Syllabus presented by Jane Farwell at Folk Dance House in New York City:

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1. Was the party fun for everyone?
2. Did most of the people participate in the activities, or just a few, while the others sat?
3. Did most of the committees seem well coordinated?
4. Did each committee take care of its own clean-up?
5. Was there sufficient build-up of interest?
6. Was there a comfortable continuity of theme—did the program flow smoothly?
7. Was there something easy for everyone to do as he entered the room?
8. Was it something that was not embarrassing or put you on the spot?
9. Did these preliminary activities set the stage sufficiently for the mood of the evening?
10. Were the refreshments a pleasant surprise?
11. Was the group served quickly and easily?
12. Were the seats arranged around the edge of the room, or did you put them into conversational groups for refreshments?
13. Was there a good balance of program for the kind of people attending?
14. Was there a good balance of leadership?
15. Did the leaders give directions clearly and easily?
16. Did they participate in the activities while they were leading?
17. Did they have control of the group?
18. Did their attitude create a spirit of enthusiasm?
19. Was everything in good taste?
20. Did everyone leave the party with good spirit and enthusiasm?
21. Was your last program activity an activity that unified the group?

Fiesta Jamboree at Pensacola !

MAKE YOUR PLANS NOW FOR JUNE

The Fiesta of Five Flags, world-famous annual festival at historic old Pensacola, Florida, has scheduled a Square Dance Jubilee during this year's annual festival, June 9, 10 and 11. Exhibition square dancing with teams competing will be held on Friday night, June 10, in an arena on one of the city's streets, and on Saturday night, June 11, the Squares will hold forth in an air-conditioned ballroom on beautiful Pensacola Bay, with some of the nation's top callers and bands present.

Why not plan to spend your vacation on the Gulf Coast? Relax on the sugar-white sands of Pensacola's beaches, enjoy the deep-sea fishing and other water sports, see the famous Fiesta, the historic old forts, the modern Navy aviation training including the aircraft carrier, and enjoy the Jamboree at the same time?

Although Pensacola is a popular summer resort, all sorts of accommodations are available at prices ranging from \$20 per week per couple to \$125 (for a cottage on the Beach). We will be glad to handle reservations for you.

FIESTA OF FIVE FLAGS

319 Brent Building, Pensacola, Fla.

Tel. HEmlock 3-6512

Canadian News Notes

Compiled by Harold Harton



Yes, I am still alive! The absence of this column from AMERICAN SQUARES for the past few months has been due to an ever-increasing interest in square dancing and recreational activities in Ontario. This has kept me on the move with little time to do any extras. But now I am back at my desk for a quieter period with plenty to write about.

Visitors: It is amazing the number of people who are writing to find out if there is any square dancing when they visit Toronto. We are always glad to welcome them and have never failed to make arrangements when they arrive. The same holds true for our dancers who are very pleased with the hospitality afforded to them wherever they go. We have had people from all points of the compass, and all have said they enjoyed our cosmopolitan dancing.

Seventh Square Dance Festival: Our Spring Festival rolls around again. This was the Seventh, with 200 sets of square dances again this year, in the largest indoor facilities available in Toronto. Bob Scott and the Canadian Pioneers provided the music and eighteen callers put us through our paces. This year we featured the anniversary angle. Norm Lindsay who organized the first Festival in 1949 came over from London to call. Three of the callers on the original program also took part. A nice balance between the old and the new kept everybody happy. It was also wonderful to have the contra dance go so well this year.

Square Dance Association: An interesting policy was developed by the members of the Toronto and District Square Dance Association this year. Last Fall they discussed at great length the question of bringing in more visiting callers for their workshops. The final result was a decision

to conduct their own workshops for the entire season, concentrating on those things which were needed most. The reasoning behind this was that visiting callers had presented new material which was very welcome, but the clubs found no time to absorb the basics and become better dancers. They decided to hold individual workshops on the following themes:

- Square Dance Basics
- Couple Dance Basics with emphasis on the Waltz
- International Folk Dances
- Contra Dances
- Traditional Canadian Square Dances
- Special Workshop on Festival Material

The results have been very gratifying to everyone.

The leaders in the Association are all convinced that their clubs are now more secure than they have ever been before. The dancers understand terminology, do basic steps with ease, and are able to absorb new dances in a minimum of time. So now they are in a position to welcome visiting callers and make the most of the workshops which they conduct.

Muskoka - Parry Sound: An exciting development of interest in dancing in the area between Gravenhurst and Parry Sound is culminating in a Festival for the dancers in this district. It is to be held on May 28th in Parry Sound. A representative committee under the chairmanship of Audrey Miller is leaving no stone unturned to make their Festival a real success. *Best Wishes!*

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EASTERN NEWS NOTES

Baltimore Area

News down this way is good. More square dancers are coming to our open dances; beginners classes are growing too.

Jamboree time is coming up. See the Eastern Metropolitan Coming Events for details on the Point Breeze Club, Towson SD Club and Wes Quail dances.

Lutherville-Timonium Recreation Council will have their Jamboree on June 4th backed up with Baltimore Promenaders in charge. There will be top callers from five states and Washington, D. C.

The Baltimore Area Folk and Square Dance Council (BAFSDC) picnic and dance on May 22nd at Patapsco State Park will be the first attempt in this area at combining folk and square dancing.

Double E Squares of Hyattsville had a club Jamboree on April 22nd with club callers doing the honors, and Eb and Eli in charge.

—Jack Carver

Cleveland Area

Cleveland says good-bye to Mr. and Mrs. Houser, moving to Seattle, and to Bob and Juanita Sielken, now residents of Chicago. . . Uncle Walt Wentworth of Cleveland will soon be heard on Old Timer records, calling the Route and Oaklawn Merry-Go-Round. . . A new square dance group is meeting on 1st and 3rd Wednesdays at Lakeview Terrace recreation hall. . . Frank and Geneva Wehrle of Indianapolis were guests of Joe and Ginger Hritz in April. . . Howard and Helen Minier of Fort Wayne danced at the Olmsted and Benjamin Franklin community center dances during their visit to Cleveland in March. . . Buckeye Squares meet every other Sunday at the home of Luther Bartholomew of Bath.

—Harold Neitzel

8th Annual ROCKY MOUNTAIN SQUARE DANCE CAMP

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Aug. 14-21: Folk Dance Week with Vyts Beliajus

Write Paul Kermiet, Rt. 3, Golden, Colo.

Long Island News

The Long Island Caller's Association added a contra party to its regular business meeting in March at Oceanside. Several changes in the constitution affecting membership and quorum requirements were approved by the membership, and Elaine Kaylin was added to the Association's growing list of lady callers.

Welcome guests for the evening were Lee Owens of Palo Alto, Calif., and Cliff Garvin of Seattle. Lee, who is here studying for a degree at N.Y.U. demonstrated several figures in the Varsouviana, with bits of folklore added. Next meeting will feature Dick Forscher of Greenwich, Conn., who will hold a workshop on organizing and teaching classes.

Connecticut was also represented recently by Al Brundage, who called to a capacity crowd at Malverne High School, sponsored by the Gaysquares Club.

Long Island callers and dancers alike will suffer a great loss if Alec MacLeod's plans to move to Syracuse materialize. Alec's job as comptroller for the State is calling him up that way, but we sincerely hope it'll prove to be only a temporary project. Alec is the "grandpappy" of square dancing hereabouts, having started Ed Durlacher and Paul Hunt, as well as many others, on their merry ways. Alec has been a constant source of knowledge, inspiration and encouragement to everyone in the field.

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Coming Events!

EASTERN METROPOLITAN AREA

May 1—PATERSON, N. J. May Day Fest. Lambert Castle, Marble Plz.
 May 5-7—WASHINGTON, D. C. Folk Fest., Cardozo Ctr. Aud., 15th & Clifton Sts. N.W.
 May 7—NEW YORK. Spring FD Fest., Joan of Arc Jr. H.S. 154 W. 93rd St.
 May 7—PHILADELPHIA. FD Workshop, YMHA, Broad & Pine Sts. 2 & 7:30. *Murray Sherman*.
 May 11—DILLSBURG, PA. Comm. Hall, 8:30-12. *Terry Golden*.
 May 15—CLEMENTON PARK, N. J. D.L.D.V. Fest. 3-6, 7-10.
 May 20—EAST GREENBUSH, N. Y. ADCA Jamboree.
 May 21—BALTIMORE. Point Breeze SD Club Jamb.
 May 21—PHILADELPHIA. SD Inst. Mid-City Y, 2027 Chestnut St. *Charlie Wilson*.
 May 22—BALTIMORE. BAFASDC outdoor dance, Patapsco State Pk., 3-9 p.m.
 May 27—BALTIMORE. Jamb., Campbell Sch. *Wes Quail*.
 May 27-28—KULPSVILLE, PA. Mac's Barn. *Paul Hunt*.
 May 28—MILLINGTON, N. J. Maypole Raising, Partington House, 11 a.m.
 Jun. 4—TOWSON, MD. Balto. Prom. Jamb., Luther-ville Sch., Rt. 111, York Rd.
 Jun. 8—CAMP HILL, PA. School Gym. *Rickey Holden*.
 June 12—ARDEN, DEL. Jamboree.

NATIONAL EVENTS

May 6-7—DENVER. Rocky Mtn. Empire Fest., City Aud. *Bob Osgood Manning & Nita Smith*.
 May 7—CHICAGO. Children's SD Festival.
 May 7—SIOUX CITY, IOWA. Soo Land SD Fest.
 May 7—TOPEKA, KANSAS. Kan. State SD Fest.
 May 7—BOTTINEAU, N. D. SD Fest. *Rickey Holden*.
 May 14—MEMPHIS. Cotton Carnival SD City Aud. *Bob Osgood*.
 May 12—RICHMOND, IND. YMCA. *Rickey Holden*.

May 13—TORONTO, ONT. *Rickey Holden*.
 May 13—BELLINGHAM, WASH. SD Jamb., Hi. Sch. Gym.
 May 14—PORTLAND, ME. 3rd Ann. F&SD Fest., Ex-position Bldg.
 May 14—SHARYLAND, TEXAS. Valley SDA Dance.
 May 14—OTTAWA, ONT. *Rickey Holden*.
 May 18—PITTSBURGH. Caller's Ass'n. Spring Fest. *Fenton "Jonesy" Jones*.
 May 20—WOODSTOCK, VT. So. Vt. Spring Fest.
 May 20-21—NASHUA, N. H. NH Folk Fed. Fest.
 May 20-21—WENATCHEE, WASH. State Festival.
 May 21—OMAHA. Festival, New City Auditorium.
 May 21—SPRINGFIELD, VT. So. Vt. Spring Fest. Callers' Party.
 May 21—WARWICK, VA. *Rickey Holden*.
 May 22—SOUTH BEND, IND. 5th Ann. SD Fest, Play-land Exhibition Bldg.
 May 22—CLEVELAND. Callers' Assn. Spring Jamb., Merrick House. 7-11.
 May 26—RICHMOND, VA. Rec. Dept. Fest. *Rickey Holden*.
 May 27—SACRAMENTO, CALIF. Statewide F&SD Fest.
 May 27—CAMDENTON, MO. S&RD Fest.
 May 28-29—OAKLAND, CALIF. 2nd Ann. Golden State Roundup. Mun. Aud.
 Jun. 3-5—MONTEVIDEO, MINN. Ann. Minn. FD Fed. Conv.
 Jun. 4—CATALINA, CALIF. Ann. Holiday SD Fest.
 Jun. 9-11—PENSACOLA, FLA. Fiesta of 5 Flags. Write 319 Brent Bldg., Pensacola.
 Jun. 10—WARWICK, R. I. *Rickey Holden*.
 Jun. 23—VALLEY CITY, N. D. Water Carnival Fest. City Aud.
 June 29 - July 5—OSLO, NORWAY. Int'l Folk Music Council Festival (includes dance). Write *Maud Karpeles* 12, *Clorane Gardens*, London, N.W. 3, England.

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are the better ones. They are all good!

The new Kraus Handbook for Recreation Leaders is a pretty good book, and a good buy in spite of its \$4.75 price.

The Bogen VP17X continues to be the best buy in portable P.A. Systems for the Caller. At \$145.00 with a magnetic cartridge, it's real value.

We have adequate stock and can ship the new Gilmore-Brundage Records put out on the Balance label. Like everything Gilmore does, they are very, very good. \$1.45 each for instrumentals and \$1.05 with calls.

Don't forget, the only Summer School sponsored by American Squares Magazine this year is the Kentucky School, at Hazel Green Academy, Hazel Green, Kentucky. There will be two separate five day sessions, each a complete course in itself. The first week begins August 22nd and the second on August 29th. For further information write to the Registrar, Miss Shirley Durham at 523 West Hill Street, Louisville 8, Ky., or write us.

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